

# ALBERTINA

# ALBERTINA **modern**

Exhibition Program, 2024

# ALBERTINA MUSEUM & ALBERTINA MODERN

## Exhibitions in 2024

In its final year under the direction of Dr. Klaus Albrecht Schröder, the ALBERTINA Museum is presenting an impressive range of exhibitions that reflects his personal favorites. The motto for 2024, which concludes Schröder's successful 25-year period at the helm of the ALBERTINA Museum and ALBERTINA MODERN, is "Director's Choice."

The year is set to begin with an exhibition of works by British artist Cecily Brown. Concurrently, ALBERTINA MODERN will be surveying the collection's expansion over the past two decades in an exhibition entitled *The Beauty of Diversity*. A further presentation is devoted to the great Austrian expressionist artist Franz Grabmayr and the pastose paintings that so powerfully underscore his significance in the context of 1980s art.

The ALBERTINA Museum will also be observing two important birthdays: in celebration of 100 years since the birth of Roy Lichtenstein, the museum will be presenting an exhibition with works from all over the world that do fitting honor to this master of pop art, while the internationally renowned contemporary Austrian artist Erwin Wurm's 70th birthday will be marked by a retrospective that provides a comprehensive overview of his output.

It is with special pride that we also present the wonderful donations made to the ALBERTINA Museum in recent years: Gregory Crewdson's photographic oeuvre will be shown, as will works by Bruno Gironcoli from the donation of the Essl family as well as drawings and prints by Jim Dine from the artist's own generous gift.

A further highlight will be an exhibition of works by the symbolist Austrian printmaker Alfred Kubin.

It is with a calm and meditative concept that the ALBERTINA Museum will present the individual artistic stances of Arnulf Rainer and Hermann Nitsch: here, Rainer's impressive canvas crosses are to be juxtaposed with Nitsch's "crucified" painting shirts.

An exhibition conceived by Adrian Ghenie will feature an impressively vivid take on lost artworks by Egon Schiele: Ghenie will reinterpret and breathe new life into drawings by Schiele that have only been preserved as photographs.

As a farewell to Director Klaus Albrecht Schröder, the ALBERTINA Museum will present a major autumn exhibition devoted to the pivotal Russian avant-garde master Marc Chagall. The focus here will be on works from Chagall's final creative period, during which the artist turned his attention to the war years and the Holocaust's horrors.

The conclusion of Klaus Albrecht Schröder's directorship at the ALBERTINA Museum will be punctuated by a look back to its beginning: it was with an exhibition of renowned artist Robert Longo's project *The Freud Drawings* that ALBERTINA Museum reopened in 2003, in light of which the museum will conclude Klaus Albrecht Schröder's final year as director with a tribute to Longo's oeuvre.

# ALBERTINA MUSEUM & ALBERTINA MODERN

**New Acquisitions**

1.2.-5.5.

**Gironcoli**

29.6.- 2.9.

**The Beauty of Diversity MODERN**

16.2. – 18.8.

**Die Farbfotografie**

3.7.-20.10.

**Rainer / Nitsch MODERN**

28.2. - 9.6.

**Robert Longo**

4.9. - 22.2.2025

**Franz Grabmayr**

22.3.- 16.6.

**Erwin Wurm MODERN**

13.9. – 12.1.2025

**Roy Lichtenstein**

8.3. – 14.7.

**Chagall**

28.9.-9.2.2025

**Gregory Crewdson**

17.5.-8.9.

**Adrian Ghenie – Schiele**

11.10.-19.1.25

**Kubin MODERN**

26.6. - 3.1.

**Lisette Model**

8.11. – 9.3.2025

**Jim Dine**

15.11.-16.3.

# Highlights in 2024

## **The Beauty of Diversity MODERN**

16 February – 18 August

## **Roy Lichtenstein**

8 March – 14 July

## **Robert Longo**

4 September August – 22 February 2025

## **Marc Chagall**

28 September – 9 February 2025

# Diversity, Sex, Race and Gender

17 February – 4 August 2024

Efforts to round out, expand, and diversify museum collections quite necessarily follow from today's unconditional calls for equal rights and freedom of expression. The diversity to be found among artistic approaches in terms of both style and substance represents an enrichment of the art-historical canon.

For nearly three centuries, the ALBERTINA Museum acquired, collected, and exhibited works by white men—from Leonardo, Michelangelo, and Raphael to Dürer, Rembrandt, and Rubens and on to Goya, Casper David Friedrich, Cézanne, Picasso, Schiele, Warhol, and Klimt.

The impression made by the ALBERTINA Museum's historical collections is deeply one-sided, in keeping with how the overall artistic canon had been for centuries. The 21st century, however, has smashed this canon—through globalization, but also (at least in large parts of the world) thanks to the attainment of equality by groups that had previously been marginalized and subject to discrimination.

This exhibition at ALBERTINA MODERN addresses the diversity of our own era complete with its broad range of identities and art forms, materials and genders. Its comprehensive selection of works includes highlights by outstanding artists such as Eva Beresin, whose figural repertoire draws on grotesque painting, and the Franco-Senegalese shooting star Alexandre Diop, whose assemblages unite the aesthetic traditions of expressionism, dadaism, and graffiti art.

This survey also pays attention to art's outsiders with an eye to effecting the inclusion of exceptional and previously underexposed artistic stances such as those of Verena Bretschneider, Stephanie Erjautz, and August Walla, and it additionally includes recent acquisitions that close gaps in the collection. The interested public can thus experience the collection's present-day richness unfurled before the contrasting foil of the ALBERTINA Museum's Old Masters from Dürer to Rembrandt and Rubens and on to Picasso and Monet, whose works appear at the outset of this presentation as graphic icons.



Gelitin (before Gelatin)

*MONA LISA (2184)*, 2020

The ALBERTINA Museum, Vienna – Family Collection Haselsteiner

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# Roy Lichtenstein. A Centennial Exhibition

8 March – 14 July 2024

The ALBERTINA Museum is celebrating what would have been the 100th birthday of Roy Lichtenstein, one of the most influential pioneers of 20th-century art and one of pop art's most important protagonists, with a major retrospective. Works of central significance from European and American museums such as New York's MoMA and Whitney Museum, the Yale University Art Gallery, Museum Ludwig, the Louisiana Museum of Modern Art, the Moderna Museet, and Museo Thyssen-Bornemisza as well as from international private collections have been selected in order to introduce the most important phases of this artist's multifarious oeuvre from the early 1960s to his late works. This selection includes famous icons of 1960s pop art such as the stereotypical blondes and clichéd military heroes ironically portrayed by Lichtenstein in his appropriations of Mickey Mouse, romantic, and war-themed comics as well as famous advertising motifs with an eye to addressing both the postwar consumer products industry's constructions of femininity and masculinity and the initial protests of the American women's, anti-Vietnam War, and anti-nuclear movements. Likewise represented will be Lichtenstein's creations after artworks by figures ranging from Picasso to Monet and on to the Surrealists, his re-stagings of still lifes, and his futuristic-seeming wall paintings, enamel works, and Rowlux paintings—as will his self-referential mirror series, his interiors and landscapes, and the *Brushstrokes* constructed from Ben Day dots with which he rejected the subjectivity of the abstract expressionists.

Lichtenstein's paintings almost always refer to preexisting images and hence present a second-degree reality, thereby drawing equally on "high" and "low" art. In this light, attention will also be given to his cartoon aesthetics and imitations of industrial printing techniques as well as to his hitherto less-known sculptural oeuvre, about all of which Lichtenstein himself said: "I like to pretend that my art has nothing to do with me."



Roy Lichtenstein

*Drowning Girl*, 1963

Oil and acrylic on Canvas, 171,6 × 169,5 cm

The Museum of Modern Art, New York, Philip Johnson Fund (by exchange) and gift of Mr. and Mrs. Bagley Wright

© Estate of Roy Lichtenstein/Bildrecht, Vienna 2023/Photo: The Museum of Modern Art, New York/Scala, Florence

# Robert Longo

30 August – 12 January 2025

Robert Longo is known for his monumental photorealistic images: powerful, dynamic charcoal drawings whose virtuoso technique and visually impactful subject matter leave viewers spellbound. He models such works on photographs that apprehend dramatic situations at their climaxes. The artist's concern here is to shed light on power—in nature, in politics, and in history. Longo makes use of images already published thousands of times that have become part of our popular culture, often even part of our collective memory. He isolates and reduces his selected motifs with an eye to heightening their visual impact. Thanks to his employment of magnification as well as greatly intensified light/dark contrasts, it is gigantic, heretofore unseen images of a theatrical quality that ultimately confront us.

Robert Longo resorts to existing images and hence second-hand realities, creating monumental “copies” of original black-and-white photographs whose transformation into gigantic charcoal drawings causes one to forget the originals. The dramatic light and shadow effects in these drawings emphasize spatial depth as well as objects' plasticity. His motifs thus seem equally real and unreal, with the deep blackness of the charcoal rubbed into the paper swallowing any and all light.



Robert Longo  
*Untitled (.38 Caliber Pearl Handle Revolver)*, 2007  
Graphite, charcoal  
The ALBERTINA Museum, Vienna

# Chagall

28 September – 9 February 2025

Marc Chagall (1887–1985) numbers among the 20th century's best-known artists, and his one-of-a-kind oeuvre encompasses works created as early as 1905 and as late as the 1980s. Born to an Orthodox Hasidic Jewish working-class family and raised in the small Belarusian town of Vitebsk, the artist experienced early childhood in ways that would influence him his entire life long.

Chagall's whimsical and poetic pictorial worlds, as familiar to us as they may be, continue to fascinate and present ever-new riddles. His oeuvre oscillates between the traditional and the avant-garde with respect to both style and substance. Based on his experience of 20th-century art's development from primitivism to cubism, fauvism, and surrealism, Chagall created his very own visual language—one unmistakable feature of which is the essential continuity inherent in his multifaceted artistic expression.

The central themes of motherhood and birth, death, and love predominate in Chagall's paintings, which reflect upon and illuminate them from new perspectives in their repetition and variation. Recurring motifs such as the rooster and the donkey, the cow and the fish function within the artist's variable, fantastical cosmos as elements that are flexible in terms of their respective meanings. The seeming contradictions and contrasts in Chagall's compositions and visual worlds bear visible witness to the artist's search for a "logic of the illogical", via which he added a psychological dimension to traditional pictorial forms.

This presentation at the ALBERTINA Museum, encompassing around 90 works selected from all of the artist's creative periods, concentrates on his lively engagement with life's most primal and universal themes—thereby revealing a diverse multitude of "impossible possibilities."



Marc Chagall  
*The Kite*, 1926  
The ALBERTINA Museum, Vienna – The Batliner Collection  
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